

CITY MILK DEPOT
LATEST ADVANCE.

Will Insure Purity and Do Away With Poisoning of Infants.

RAPID GROWTH OF THE IDEA.

Public Utilities in Increasing Number, Including Power and Railroads.

LONDON, July 28.—London's milk supply will soon be in the hands of the county council. Already the Battersea borough council, which governs a poor and densely populated district of London, has established depots for the supply of sterilized milk for babies.

The milk which Londoners have to drink is notoriously inferior, and the huge infant mortality in the poorer districts is directly attributable to the water and germ-laden stuff that is sold to poor people. The county council, which directs so many admirable schemes for the betterment of London's poor, will probably organize a systematic control over the supply of milk.

The Idea Extends.

Municipal ownership in England extends to a great variety of enterprises. Municipalities now own lodging houses, locks, markets, baths, race courses, abattoirs, sewage farms, model tenements, and employment bureaus.

There are municipal theaters at Brighton and Southborough. West Ham manufactures paving stones and sells them to contractors at a profit. Colchester has a municipal oyster bed, Manchester produces soap, oil, tallow, and mortar as by-products from its gas and other industries.

Glasgow maintains an inebriates' hospital, Wolverhampton sells fox, Turkey breeds rabbits and sheep, Tunbridge Wells grows hops, Liverpool cultivates beets, and Battersea has a municipal orchestra.

Municipal street cars and gas works are matters of course in most English towns.

Electric Power, Too.

And London will soon be selling electric power for lighting, heating, etc., to everybody in competition with the electric trust.

Municipal ownership is once again, amply justified as a sound business principle by the detailed financial history of the municipal street railways of London, which has just been published by the London county council.

Since 1899 the council has been gradually acquiring the tramway systems of London, electrifying them and making them pay a profit which has only been diminished by increases of pay and shorter hours for the employees. The only lines the council does not own and operate are antiquated horse car lines, which no doubt will before long become municipalized and electrified.

The first year of the council's control resulted in a profit from the tramways of nearly \$200,000. The next year there was a considerable drop in the profit owing to the reforms introduced by the council in the treatment of the tramway employees, shortening their hours of labor and increasing their wages. The electrification of the system turned the profits into a loss in 1902-3 and 1904-5, but in the next financial year the accounts showed a profit of over \$35,000.

The electric system is now in full working order, and the profit on the current year's working is estimated to be \$255,000.

Profit on Tramways.

The council's profit on its tramways last year was 7.6 per cent, compared with 4.1 per cent earned by a private tramway company, and 4.4 per cent by the principal subway railroad company of London.

The council has fearlessly spent money in giving the people an efficient, fast, and adequate tramway system, manned by a corps of employees who are contented and not overworked, and in return it is reaping substantial profits. Dwellers in North London, which is still served by private and old-fashioned tramway companies, with antiquated horse cars, are hoping that the council will soon come to their rescue with a tramway system equal to the up-to-date lines on the southern side of the Thames.

WILD STEER CHASED
RED LIGHTS OF AUTO

Big Bovine in a Race in Which He Was Easily Distanced by Machine.

PHILADELPHIA, July 28.—There was the most disgusted steer in the world on North Broad street yesterday after he had tried the experiment of chasing an automobile.

The animal did not realize the extent of the job at hand until it sank from exhaustion, and with a taunting "toot, toot," the automobile disappeared in the distance.

The steer was part of a herd that was being driven up Broad street by David Gelsler. At Somerset street a large steer caught a glimpse of the red lights on the rear of an automobile. The call of the wild rang in his ears, and with lowered head he started forth to put those red lights out of business. The auto driver let out a link or two and the merry chase started. It lasted for several squares and then the animal sank in amazed exhaustion.

NOW THE ANNAMITES
WILL DANCE IN PARIS

PARIS, July 28.—A Colonial exhibition will be opened tomorrow in the Grand Palais des Champs Elysees.

Many of the attractions of the Mar-seilles show will be brought to Paris for the occasion. Among the exhibits will be a miniature ostrich farm. The Annamites, like the Cambodians, represent on the stage only legends and fairy stories, and talking dragons and other monsters appear with fairy princes, who deliver the unfortunate princesses.

ARTISTS

In the conference room of the Senate office building, now in course of construction, the architects have made in a building designed for office purposes a room of great beauty, in which the utility of the room has in no manner been sacrificed. While it has never been intended that this office building, or the office building designed for the use of the members of the House of Representatives, should in any manner eclipse the Capitol or the Library of Congress, it was, nevertheless, the purpose that both of these buildings should contain enough of architectural beauty, so that they might be fitting parts of the general scheme for the development of the city upon broader artistic lines.

For these reasons, the buildings referred to will be thoroughly dignified in appearance, and by their location and architectural beauty tend to make the impression of the Capitol that of a strong center of a group of buildings dominating the other buildings erected near it.

The Senate conference room will be located on the second floor of the building, and will face to the northeast and overlook the spacious court which will furnish abundant light for this important room. It is estimated that this room will easily furnish a seating space for 300 persons, and as the room will be at times used for public hearings, the large seating capacity is necessary.

The floor area is 62 by 74 feet, with the larger dimension facing the court. The height of the room between the floor and ceiling will be thirty-five feet. In a room of this size the proportions have been so well arranged that, while the room is really one of large size, the impression is that the room is one of perfect proportions.

The classic exterior of the building is in no manner lessened by the interior decorations of the conference room. Here the classic idea is carefully, but not obstructively, carried out. The floor will be of marble laid in squares slightly varying in shade. The cornice, pilasters, columns and trimmings of the doors and windows will be built of marble, which is but slightly veined or clouded. The spaces between the columns will be of plaster, as will also the squares of the ceiling. These will be treated so as to admit of such decoration as may be selected at a later time.

The room will be admirably lighted by three large windows, each nine feet nine inches wide, and twenty-five feet six inches high. These windows are provided with a central hinged portion in the lower half which will serve as a door, through which one may pass to the small window balconies which will overlook the court thirty feet below.

Famous Critic Dead.

Henri Pene Du Bois, art critic and journalist, and among the most eminent of his profession, died suddenly, July 29, on board the New York within two days' voyage of New York city. Mr. Du Bois was a conspicuous writer among art critics and shared the friendship of prominent artists in New York, London, and Paris.

By education an artist, having received his art training in the Julian Academy, Paris, with a life of promise before him in the line of his art work, he soon abandoned painting for journalism, and his writings have been read with interest by art lovers the world over. In his method of criticism he forsook conventional standards, often disposing of masterly works with a half dozen words, written in a style which conveyed more to the reader than long paragraphs of studied phrases. In spite of the art of Monet, the following language is typical of his style.

"With a brush prestigious as a violinist's bow, Monet draws from the seven colors infinite variations. He is the Ysaye of the rainbow."

As a critic, he seemed absolutely fearless. If he had favorites among the artists, his writings never betrayed the friendship. If he had enemies, he was above the temptation to belittle their works. His point of view was decidedly his own, and he often selected for commendation work unrecognized by the jury who awarded the prizes, and yet he did not attack the jury or argue his convictions with that larger jury—the public.

His criticism of the prize winning pictures in the exhibition of the Society of American Artists is an example of brevity which few would have the courage to adopt:

"Douglas Volk's 'Boy With the Arrow,' which has won the Carnegie prize, is green and blue and sedate. Sergeant Kendall's 'Green Gnome,' which has won a prize, has qualities of drawing and expression in a group of a woman and a child in sculptural relief on the background of mahogany."

"Louise Cox's 'Olive,' the figure of a child in pink and white on a chair, has won the Julia A. Shaw memorial prize. There is a theory that sitters pose, and that they should be shown posing. Louise Cox's 'Dawn' is a landscape of the steel engravings that one knew. A brook runs through green plains, between tall trees. Figures of women on a hill and of bathers at the brook animate the picture with impressions of Puy de Chavannes' emblems. The work has won the Webb prize."

Mr. Du Bois was born in Louisiana of French parentage forty-seven years ago. He is survived by a wife, who was a passenger with him on the New York.

Mr. Bairstow in Hospital.

The serious injury incurred by W. H. Bairstow last Monday evening has resulted in a large number of sympathetic inquiries at the Emergency Hospital, where Mr. Bairstow was taken immediately after the injury. Mr. Bairstow was out in an automobile with his friend, Mr. Early, when the accident occurred, and while the injuries are known to be serious, it is not at this time known whether his injuries will result in his being for a long time prevented from taking up his work connected with the decorative features of the new Municipal building.

All accidents are to be regretted, but this one is peculiarly distressing on account of the importance of the work in which Mr. Bairstow was engaged at the time his labors were interrupted.

Personal Mention.

Miss Anna M. Sands has closed her studio for the summer months, and is enjoying a vacation at the Naval Academy at Annapolis, where she is the guest of her brother, Admiral Sands.

Miss Janet Scudder, who, during the season occupied a studio in New York avenue, and who was favored with the distinction of being the first American



HENRI PENE DU BOIS,
Who Expired Suddenly as He Reached New York Harbor After a European Trip.

woman sculptor whose work was admitted to the Luxembourg Galleries, has been spending her vacation on the Maine coast, and has now located at Bar Harbor, Me.

U. S. J. Dunbar has recently made a trip to New York city to select a block of marble for the portrait bust of Gardner G. Hubbard, which is to be executed for the Library of Congress. The plaster cast has been completed, and as soon as the marble arrives, work will be resumed on this commission.

Everett L. Warner, formerly a student in the Art Students' League, and for some time a resident of New York city, is now at Gloucester, Mass., where he is declining all invitations of a social nature, and giving his entire time to his art work. During the stay of Mr. Warner in this city the past season, at which time he occupied a studio in Vernon Row, he was fortunate in disposing of a large part of his salable pictures and sketches.

Miss Eugenia DeLand has of late turned her attention in the direction of illustrative work, and has been successful in disposing of many sketches and illustrations, which have been adapted to magazine covers, and in some instances to the use of educators in the explanation of methods of a practical demonstration for the use of the young students of drawing. Some of Miss DeLand's work has been reproduced in text books.

Miss C. L. Ransom, portrait painter, is now away from the city on a vacation in the Muskoka Lake region of Canada. Miss Ransom will return to her studio, 915 F street, early in September.

Baltimore seems to be a profitable city for the sculptor's art, judging from a recent sale in that city of a lot containing some 3,400 square feet on the south side of Lafayette avenue, east of Charles street. On this lot a studio will be erected for the sculptor, Hans Schuler. The studio will be one story high and will cover nearly one-half of the lot. The remaining area will be used as a lawn and garden.

Dr. Nevins, rector of St. Paul's American Church at Rome, has recently visited this country for the purpose of securing a profile likeness of Abraham Lincoln to be used in his church in a large mosaic which is now in the course of construction. The mosaic, which is 18x60 feet, will contain portraits of U. S. Grant, King Humbert, John Hay, William E. Gladstone, Abraham Lincoln, and Theodore Roosevelt, father of the President. The selection of the seventh portrait for this mosaic has not been definitely fixed, but a choice will probably be made between the portrait of Cecil Rhodes and President Diaz of Mexico. The work, it is estimated, will cost \$20,000.

The newspaper comment upon the fact of the expenditure of some \$30,000 by J. Pierpont Morgan for paintings and antiques within the last three months, coupled with the assertion by one paper that Mr. Morgan has neither taste nor judgment in matters of art, calls to mind the information offered upon this subject by a dealer in Washington from whom Mr. Morgan had made several purchases of masterpieces.

Upon being asked whether Mr. Morgan had such a knowledge of art that he could intelligently select good examples of the work of any of the acknowledged masters, the dealer said in substance that Mr. Morgan was equally as shrewd in art matters as in other affairs of business.

ROUSED FROM A NAP,
BOY SNAPS LIKE A DOG

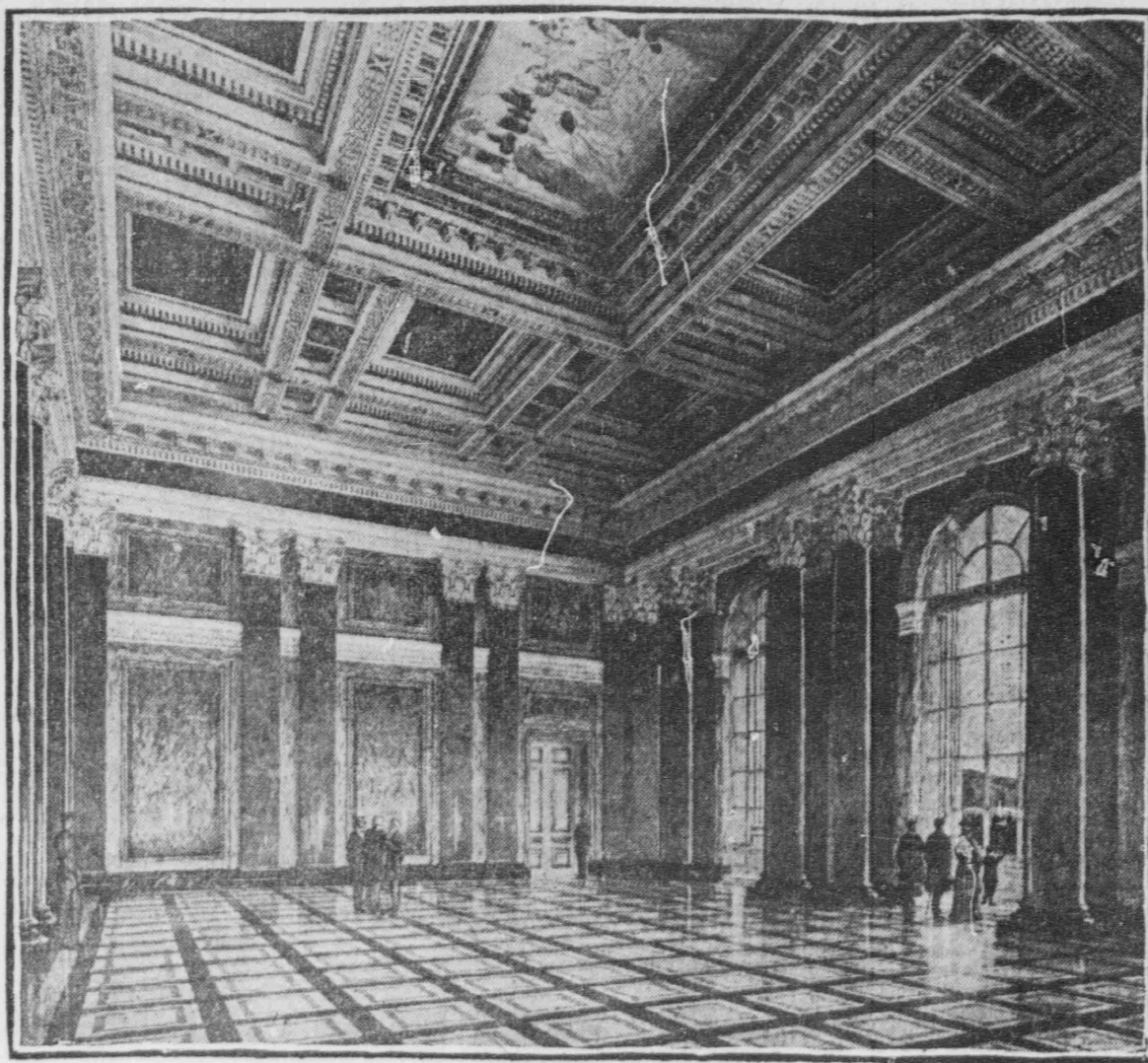
Symptoms Are Those of Rabies—Physicians Think Shock of Awakening Caused Peculiar Conditions.

ALTOONA, Pa., July 28.—Physicians at the Altoona Hospital are puzzled by the strange case of Louis Smith, aged twelve years, who was taken to the institution last night with all the symptoms of rabies.

He had been watching a baseball game and fell asleep. After dark he was awakened by his playmates, and acted so strangely that the boys were afraid to go near him.

At the hospital the boy snapped at the attendants and was restrained with difficulty from biting the physicians and nurses. The first impression was that he was suffering from hydrophobia, but this was later disproved. Physicians give it as their opinion that the boy was dreaming when suddenly awakened, and is suffering from shock. His life was despaired of until an early hour this morning, when he rallied, but his condition remains serious. Young Smith's parents reside in New York. He has been here three months on a visit to his grandparents.

INTERIOR OF NEW GOVERNMENT STRUCTURE



THE CONFERENCE ROOM OF SENATE OFFICE BUILDING.
As it Will Appear When Completed, Showing the Artistic Details of the Design.

MUSIC AND MUSICIANS

Henry W. Savage has decided to give the American member of Puccini's charming opera, "Madam Butterfly," at the Columbia Theater in this city on October 15. Mr. Savage, who returned from Europe a week ago, has given considerable thought to the stage settings, and especially to the subtle light effects to be used in this production. The American public is promised a genuine treat in this respect. "Madam Butterfly" has been produced with signal success at Covent Garden in London this summer.

Elisa Szamossy will be assisted in the exacting prima donna work by Adelaide Norwood, formerly a well-known member of the English Grand Opera company, and Louise Amalie Janssen, a Norwegian artist who is now rehearsing in London.

Hammerstein's Operas Begin in November.

The season at the Manhattan Opera House, under the direction of Oscar Hammerstein, will begin on Monday, November 19. The season will continue for twenty weeks.

The new opera house has forty-two boxes, each seating six persons. These boxes are to cost \$4,000 for the season. Orchestra seats will cost \$5, and the prices are graduated down to \$1, which is the cost of all but the first three rows of the family circle. The new opera house has but one row of boxes exclusive of the proscenium boxes. There are a dress circle, a balcony, and a family circle. Subscribers to seats for the full number of eighty performances will receive a deduction of 50 per cent.

The performances of the company will be confined altogether to New York and the season will end at the beginning of April. This year the operas will be sung only in French and Italian.

Mr. Hammerstein's principal singers will be MM. Bonci, Dalmores, Bassi, Renaud, Sammarco, Ancona, Gilbert and Edouard de Reszko, and Mmes. Melba, Tetrazzini, Farnetti, Cisneros, Bressler-Gianoli, Arta, and Zaccaria. The conductor will be Clertonte Campanini.

Many Concert Artists This Year.

Foreign artists who will tour in concert work this season are Moritz Rosenthal, pianist; Alexander Petschinkoff, the Russian violinist; Joseph Hollman, the cellist; Signor Campanini, baritone; Hugues, Heerman, violinist, and Aloys Burgstaller, tenor.

The list of American artists of distinction who will take up concert work this year includes Bessie Abbott, of the opera; Lillian Blauvelt, Mrs. Rider Kelsey, Susan Metcalfe, and Ada Chambers, sopranos; Janet Spencer and Gertrude Stein, contraltos; Edward Johnson and Daniel Boddoe, tenors; Herbert Witherspoon, Emilio de Gorgozza and Gwynn Miles, baritones; Fannie Bloomfield-Zeiser and Edna Richardson, pianists, and Rosa Zarnels, violinist.

Neitzel's Musical Inheritance.

Otto Neitzel, the great German pianist and composer, who will probably be heard here during the coming season, was born to an inheritance of music and romance. In a small village hidden in a lonely valley on the Pomeranian border, near the slope of the Ural range, the Neitzel family had lived for generations in humble but comfortable circumstances. The old Polish frontier passes near the Falkenberg, nestling in a desolate valley, which abounds in relics of the crusaders in old castles and ruins of that story-laden era, and in wilder legends of old pagan days. The mixed race of this frontier is singularly gifted and of artistic tendencies. Although the Neitzels were agriculturists, music was in the family and had been for generations. The wild waltz utilized by Weber in "Der Freischutz" was known and sung by the Neitzels and their neighbors for centuries before it was utilized as a theme for that opera. It is claimed that the child Otto received his first impressions of rhythm from the regular, monotonous stamping of an old mill used for pounding tan bark.

Anniversary of Schumann's Death.

Today is the fiftieth anniversary of the death of Schumann. His wonderful symphonies and songs not only keep his memory continually fresh, but they establish the closest bonds between the poetic spirit of the master and his admirers of today. The liquid melody of a

ber and March of the coming season. In the intervening time she will sing with the Metropolitan Grand Opera Company in New York.

Mme. Schumann-Heink, who is now singing at the Wagner Festival, in Balreuth, and who goes to Munich later, will return to America in September and begin a tour of eighty concerts, afterward singing in the Metropolitan Opera. Mme. Louise Homer, another opera favorite, will also precede her work in opera with a concert tour.

During the American tour of Lhevinne, the great Russian virtuoso, next season, his wife and baby boy, born a few days ago, will accompany him and she will appear with him playing the Brahms Intermezzo for two pianos, recently written by Caesar Cui, the celebrated Russian composer, for the special use of M. and Mme. Lhevinne during their joint American tour.

The concert tour of Mme. Emma Calve, which has been announced for the coming season, has been postponed until the season of 1907-1908, when she will appear under the management of John Cort.

Washington Notes.

Miss Sallie Tillman Mason, of the music teachers' corps of the public schools, is spending the summer at one of the West Virginia resorts.

The Washington Choral Society's board of managers is actively engaged in preparing its work for the season of 1906-07. The concert committee, with William Bruce King as its chairman, has nearly perfected the outlines of the season's program, which will include

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(Alphabetically Arranged)

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DEDICATES CHILD
TO LABOR CAUSE

Member of Union to Have Baby Baptized by Mitchell.

CHICAGO, July 28.—Eighteen-months-old Harry G. Creel, Jr., is to act the leading role in a "labor baptism," the first of the kind ever held as far as is known. The baptism is expected to have the same effect as the sprinkling of water at a church baptism, to dedicate the child to the cause of organized labor for the remainder of his life. The first "labor baptism" is to be an auspicious occasion, not only for the parents of the child, but for all members of the Chicago Federation of Labor.

The next meeting of the Federation, which will be held tomorrow, has been selected as the occasion of the ceremony, and John Mitchell, president of the United Mine Workers of America, has been selected as the man to take charge of the solemn rite if he can be secured.

Just what the program will be is not known, but the parents of the child expect that the customs which obtain in similar services in the churches will be followed pretty closely.

H. G. Creel, the father, is the originator of the baptism or dedication plan. He is a member of the International Bookbinders' Union, and he has made union tactics a life study. His one child is to be his ideal of union education.

some interesting novelties for Washington's music-loving contingent.

Today, during the morning service at the Ninth Street Christian Church, there will be solos by Miss Cowling.

The Paris correspondent of the Musical Courier mentions Mr. and Mrs. Adolph Glose and Augusta Glose, of Washington, as among the musical people visiting the French capital.

Samuel M. Fabian, of the Washington College of Music, is spending his vacation in Vienna and other musical centers of Europe.

An enjoyable program, for an evening of song, has been arranged for Sunday, August 5, at the Ninth Street Christian Church, at which time Mrs. Frances C. Long, of Paris, Ky., will be the principal soloist. Mrs. Long possesses an unusually sweet and sympathetic voice, and is prominent in concert and evangelistic work.

The S. Coleridge-Taylor Choral Society, composed of colored soloists, vocal and instrumental musicians, will give two concerts at Convention Hall this week. On July 31 the society will render the three parts of "Hiawatha," and on August 3 one part of "Hiawatha" will be supplemented with the third section of "The Atanement."

Early this fall the choir of the Ninth Street Christian Church expects to give an entertainment for the benefit of the debt fund. A sacred cantata will probably be given as a part of the concert, and the choir will be assisted by several prominent local musicians.

The Nevassars Ladies' Band of fifty members, which made quite a favorable impression in Washington recently, has been secured for a return engagement at Luna Park for the week of August 8.

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(Alphabetically Arranged)

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